

ROLAND DYENS

Night & Day

10
Jazz Arrangements
for solo guitar

All of Me
Bluesette
Night and Day
Misty
All the Things You Are
Over the Rainbow
I Love Paris
A Night in Tunisia
Polka-dot and Moonbeams

GSM

All of Me

arr. Roland Dyens

Seymour Simons

Tempo moderato $\text{♩} = 63$

pp tastiera (plp. flesh) *poco*

p chiaro / clear

sim.

m *a* *a*

cf. lexique 1

2 port.

legato sempre

a *m* *a*

p dolce

cresc.

port.

poco *mp* *f* sub. *p* sub. *f* sub.

19 *III* *p dolce* *gliss.* *pp* *mp*

22 *mf* *p* *poco cresc.* *a* *i* *m* *a* *i* *m*

25 *mp* *3*

28 *p dolce*

31 *port.* *poco* *mp* *sfz*

34 *f sub.* *p dolce* *pp* *III*

37 *mp* *poco metal.* *poco* *VIII*

Staff 37-40: Treble clef, 4/4 time. Measures 37-40. Fingerings: 4, 3, 2, 1, 3, 2, 1, 3, 4, 2, 1, 2, 3, 4. Dynamics: *mp*, *poco metal.*, *poco*. Performance markings: *VIII*, *a m i*, *>*.

40 *p* *i m a* *port.*

Staff 40-43: Treble clef, 4/4 time. Measures 40-43. Fingerings: 4, 3, 2, 1, 3, 2, 1, 3, 4, 2, 1, 2, 3, 4. Dynamics: *p*, *i m a*, *port.*. Performance markings: *V*, *>*, *p*, *i m a*, *port.*.

43 *pp sub.* *port. lento p dolce*

Staff 43-46: Treble clef, 4/4 time. Measures 43-46. Fingerings: 4, 3, 2, 1, 3, 2, 1, 3, 4, 2, 1, 2, 3, 4. Dynamics: *pp sub.*, *port. lento p dolce*. Performance markings: *a*, *m*, *a*, *6*, *i*, *p*, *i*.

46 *legato sempre* *cresc.* *poco*

Staff 46-49: Treble clef, 4/4 time. Measures 46-49. Fingerings: 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4. Dynamics: *legato sempre*, *cresc.*, *poco*. Performance markings: *3*, *4*, *3*, *4*, *3*, *4*, *3*, *4*, *3*, *4*, *3*, *4*, *3*, *4*.

49 *mp* *fsub. psub. fsub.* *p dolce*

Staff 49-52: Treble clef, 4/4 time. Measures 49-52. Fingerings: 4, 3, 2, 1, 3, 2, 1, 3, 4, 2, 1, 2, 3, 4. Dynamics: *mp*, *fsub. psub. fsub.*, *p dolce*. Performance markings: *V*, *3*, *4*, *3*, *4*, *3*, *4*, *3*, *4*, *3*, *4*, *3*, *4*.

52 *pp* *mp* *mf* *gliss.*

Staff 52-55: Treble clef, 4/4 time. Measures 52-55. Fingerings: 4, 3, 2, 1, 3, 2, 1, 3, 4, 2, 1, 2, 3, 4. Dynamics: *pp*, *mp*, *mf*, *gliss.*. Performance markings: *6*, *2*, *0*, *1*, *2*, *0*, *1*, *2*, *0*, *1*, *2*, *0*, *1*, *2*.

61

mp sub.

cresc.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and contains a melody with various ornaments and fingerings. The lower staff is in bass clef and contains a bass line. The key signature has one sharp (F#). The tempo is marked 'Andante' and the dynamics include 'mp sub.' and 'cresc.'.

73 *deciso*

p *mf* *p sub.* *port.*

76 *cf. lexique 2* *(senza rall.)* *gliss. lento*

pp sub. *mf* *sf secco* *pp sub. quasi niente* *mp dolce*

79 *IV*

mf *p*

81 *II* *legato*

mf *p*

83 *cf. ossia*

mf *p*

Ossia

mf *p*

86 *molto* *p sub.* *plp.* *p* *plp. / flesh*

r.h. 12

I

II

89 *mf* *secco* *sfz* *secco* *mp sub.*

gliss.

VII

91 *f* *mp dolce*

VII

94 *verso la tastiera* *port.* *port.*

r.h.

a m

a m

97 *quasi f* *sfz*

V

III

100 *metal.*

VIII

103

molto

106

port. *p sub.* *port.* *plp.*

109

pulp. *p sempre* *r.h.* 20 24 19

112

④ ⑤ 3 ⑤ *m*

116

3 *m* *a*

répéter ces 4 mesures
en disparaissant peu à peu...
*repeat these 4 measures,
getting gradually quieter*

119

3 ⑤

la main droite rejoint peu à peu la main gauche...
the right hand slowly moves to join the left hand

ca 3'50"

arr. Roland Dyens

Jean "Toots" Thielemans

Walzing $\mathcal{D} = 54$

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano and a harp. The score is in 3/4 time, key of D major, and consists of 19 measures. It includes various musical notations such as dynamics (*mp*, *pp*, *p*, *dolce*), articulation (accents, slurs), and performance instructions (*poco*, *deciso*, *l.v.*). The piano part is written in treble clef, and the harp part is written in bass clef.

23

gliss.

poco

27

cf. lexique I

fluido

poco

mp

30

poco

port.

V

III

33

con tenerezza III

port.

mp

dolce

36

p cresc.

I

VII

mf

39

pp

poco a poco verso il XIImo tasto

II

43

r.h. 12

VI

VI

mf

46

gliss.

49

II

3

52

3

2

a

m

i

55

V

port.

III

port.

3

3

58

III

mp

dolce

p cresc.

3

61

I

VII

mf

3

64

12 r.h.

II

19 r.h.

3

2

6

pp poco a poco verso il XIImo tasto

68 VI 3 4 3 *a m i* 1 1 4 port.
mf *p* (*)

71 4 3 4 4 4 3 2# (*)
 7 1 7 2 2 2 1

74 4 0 4 4 0 (*)
 2 0 1 2 4 3

77 3 1 3 0 1 4 3 4 4 3 4 4
 7 4 2 7 4 2 0 1 2 0 1

80 *i* 4 1 3 4 4 4 4 4 4 4 4
 3 3 3 3 3 3 3 3 3 3 3 3

83 4 2# 3 1 4 0 1 4 4 4 4 4 4
 3 3 3 3 3 3 3 3 3 3 3 3

86 VII ① 3 4 II 3 4 3 3 3 3 3 3
mf *p* *cresc.*

89 *r.h. 12* *VI* *gliss.* *f* *

93 *a m* *IV* *gliss. lento*

96 *II*

99 *cf. lexique 1* * *a m i* *II* *p* *cresc. poco a poco*

102 *V* *V* *m i* *mf*

105 *III* *VIII* *2* *f*

108 *VII* *VII* *mf* *p* *i* *3*

111 *p cresc.*

114 *molto* *ff* *gliss. rapido* *sempre f*

118 *p sub.* *dolce* *poco*

121 *mf* *gliss. lento*

124 *p i m a p i p m* *p sub. cresc.* *l.v.*

127 *f*

130 *III* *p* *mf* *sforz*

GSP-250

143

IX

p dolce

154

pp sub. *moltissimo*

156

f *sfz* *sfz* *sfz* *p sub.* *molto*

159

f *ppp sub. (quasi niente)* *poco*

163

mf *pp* *poco*

167

mf

171

p *gliss.* *gliss.* *T.R.*

174

p *pp eco* *mp* *deciso*

Come prima

177 *l.v.* *r.h.* 19 12 ① *p dolce (lontano)* *poco*

181 *m* *i* *gliss.* *poco*

185 *mp*

188 *port.*

191 *III* *port.* *mp* *dolce*

195 *p cresc.* *mf* *VII*

199 *p* *r.h.* *II* *r.h.* 19 ①

Vigoroso

203 VI

mf *sfz* *f*

206 gliss. II

209

212 *a* *m* *i* V port.

215 III port. III *mp*

218 *mp cresc.* *sfz* I

221 VII IX *f* *sfz*

Detailed description: This musical score is for guitar, spanning measures 203 to 221. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo/style is 'Vigoroso'. The score includes various guitar techniques: glissando (gliss.), portamento (port.), and dynamic markings such as mezzo-forte (mf), fortissimo (f), sforzando (sfz), and mezzo-piano (mp). Fingering numbers (0-4) are provided for many notes. Measure numbers 203, 206, 209, 212, 215, 218, and 221 are clearly marked at the start of their respective staves. Roman numerals VI, II, V, III, I, VII, and IX are placed above the staves, likely indicating fret positions or chord qualities. A crescendo hairpin is used in measure 218, and a decrescendo hairpin is used in measure 221. There are also asterisks (*) in measures 203, 209, and 218, possibly indicating specific performance techniques or editing marks.

234

sfz

poco sfz

238

pizz.

dolce

241

secco T.R.

sfz

cf. lexique 2
perc. soundboard

245

a *>* *alla Wes Montgomery*

p *plp.* *dolce* *ord.*

gliss.

gliss. lentissimo

r.h. 24

T.R.

ppp

Night and Day

arr. Roland Dyens

Cole Porter

Liberamente $\text{♩} = \text{ca } 46$

⑥ = Mi \flat / Eb

mp *rall.* *VI* *r.h. 18* *a tempo* *pp* *mp* *poco*

rall. molto *a tempo* *allargando poco a poco* *VI* *poco* *pp*

còmodo *VII* *VI* *VII* *rall. molto* *VI* *luminoso* (senza arp.) *poco* *p* *pp* *sfz*

delicato *rit.* *a tempo* *rit. poco a poco* *a tempo còmodo* *pp* *mp* *pp* *mp*

cresc. poco a poco *VI* *allarg. poco a poco poi molto* *mf*

Musical score for the piece "Lento" by Debussy, measures 15 to 30. The score is written for a single melodic line on a grand staff (treble and bass clefs). The tempo is marked "Lento" and the mood is "con tenerezza". The tempo is also indicated as "tempo sempre libero, molto flessibile". The score includes various musical notations such as notes, rests, and ornaments. The dynamics range from *p* (piano) to *ppp* (pianissimo). The score is divided into measures 15, 18, 21, 23, 25, and 27. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and ornaments. The dynamics range from *p* (piano) to *ppp* (pianissimo). The score is divided into measures 15, 18, 21, 23, 25, and 27.

29 *allargando poco a poco* ③ VIII 3

a m i I 3 4 3 4 2

p i a i p m p (IV) *p sub.* *molto f* gliss. (IX)

il più legato possibile

31 *rall. moltissimo* VI 12 *breve Energico* ♩ = 86

mf *plp.* *mp* ⑤ ② ④ *ff sub.* *p sub.* *cresc.*

T.R. sempre

33 *sfz* *ff* *mp* *gliss. lento* ② 4

ff *plp.*

36 VI *con balanço ** V VI

mp *ungh.* *mf* (VI)

38 *gliss.* *gliss.* (VI)

40 *mp più dolce* *plp.* (V) *ungh.* I

48

mp più dolce
plp.
*


(V) ungh. —

I

VIII

[illegible]

Ossia



IV

gliss. VI

54

(X)

p i m

l.v. sempre

③ vib.

56

p sub. plp.

ungh.

molto

gliss. ② a

I VII gliss. VI-

58

deciso

sfz

p i

f (IX)

X

60

sfz

sfz sempre f

VI IV V X

62

port.

gliss.

dolce sub.

VI I VI V

64

gliss. rapido

poco a poco

f

(IV) I

66

gliss. ②

VI

(X) + + +

68

vigoroso

ff

II

III

70

gliss. VI 12

umoristico

① ② ③ ④ ⑤ ⑥

mf

pp molto metallico

72

VI

III

++++

74

T.R.

VIII ①

III

am i

p

sfz

76

I p i m

a

port.

secco

am i

p

sfz

sfz

78 *secco* *port.* *p* *T.R. p sub.*

80 *plp. sempre* *cresc. poco a poco* *ungh.—* *f*

82 *(l.v.)* *p* *a m i* *X* *(IX)* *sfz*

84 *calmato* *gliss.* *p sub.* *plp.* *dolcissimo* *pp* *p*

86 *VIII* *plp.* *soave* *gliss.*

88 *con espressione* *legato* *I* *pp* *mp*

90 I VI III IV V VI

92 pont. 0 ord. 2 *f* *p* *molto*

94 VI V IX VIII

96 dedillo 0 *a m i* 5 *p* *molto*

98 *sfz* *p* *molto*

100 VIII ② ③ ④ pont. ④ *ff* *p* *molto*

102 VIII ③ ④ *ff* *p* *gliss.* *gliss.* ⑥ (XT)

[illegible]

à Kostas Matsigos

Misty

arr. Roland Dyens

Eroll Garner

Largo ♩ = 44

⑥ = Mi♭ / E♭

mp *breve* *port.* *rit.* *a tempo* *VI* *3* *rit. molto* *port.* *lentissimo*

p *plp.* *breve* *rall.* *lunga* *I* *6* *lentamente* *lunga* *12* *rit. molto* *III* *p* *quasi niente* *plp.* *T.R.* *poco*

Con calma ♩ = 38
sempre legatissimo

5 *plp.* *l.v.* *pp* *VI* *4* *3* *p* *p* *p* *plp.* *port.* *1*

7 *③* *V* *3* *VIII* *3* *IV* *4* *4* *4* *rit.* *4* *1* *3* *0* *pp* *poco*

9 *III* *3* *III* *3* *I* *3* *4* *4* *4* *plp.* *pp* *plp.*

11 *III* *II* *I* *15 rit.* *12* *a tempo* *III*
 T.R.

13 *VI* *port.*

15 *VIII* *V* *IV* *rit.*

più tranquillo *III* *III* *I* *③ l.v.* *pp* *(VII)*

19 *18* *16* *②* *pp* *T.R.* *dolcissimo* *plp.—*

21 *VI* *còmodo* *l.v.* *rit.* *mp* *poco* *p* *i* *m*

23 *plp.* *plp.* *largamente* *espressivo*

25 *mf* *pp* *mf* *port.*

27 *allargando poco a poco* *rall. molto* *port.* *plp.* *p*

29 *a tempo* *còmodo* *pp* *p*

31 *pp* *rit.*

33 *più tranquillo* *plp.* *pp* *l.v.*

Senza fretta ♩ = ca 53

35 *dolcissimo*

18 16 ②

4 1

3 2 1 2 1 3 0

plp. 3

mp più tranquillo

pp

r.h. 12

37

3

pp

p i m

a

3

38

VI

3

pp

mp

gliss.

19 17

③

0

a m i p

plp. (IV)

++++

40

r.h. 12

3

0

1

2

plp.

poco

4

2

0

4

②

3

0

4

plp.

p

41

gliss.

4

1

4

2

12

1

4

2

VII

3

port.

plp.

12

3

0

42

gliss.

I

4

4

0

3

4

2

0

3

p i m a

pp

mf

mp

3

[illegible]

[illegible]

53

smiling

V

VIII

IX

Più lento ♩ = 50

58 **IV** 3 (b) 4 **VIII** 3 4 *a piacere* 3 12 **mf**

59 *sereno* 4 1 3 1 3 3 4 2 3 *p dolce* *plp.* *poco*

60 3 3 3 3 3 3 3 3 3 3 3 3 *mp poco metal.* (VII)

61 3 3 3 3 3 3 3 3 3 3 3 3 *mf* *poco* *sfz*

63 *accel. poco a poco* *rit.*

65 *a tempo* *accel.* *allarg. molto* **Declamato**

i a i a m 6 *i m a* 6 *p* *pp* *molto* *quasi f*

Come prima, poco più lento $\text{♩} = 35$

66 *l.v.* *III* *poco vib.* *sempre comodo* *port. lento*

p *pp* *mf* *p*

68 *i m a* *m* *l.v.* *IV* *rit.* *1*

pp *3 gliss. (IV)* *p sempre* *mp* *pp*

70 *più tranquillo* *a m i* *gliss.* *l.v.* *molto legato*

p *pp* *mp* *pp*

72 *15* *rit. poco* *a tempo* *port.*

(IV) *3* *p* *plp. / tastiera* *mp*

74 *III* *rit.* *VI* *a tempo*

pp *poco*

76 *3* *V* *3* *IV* *rit.*

pp *mp*

più tranquillo

78

III 3 2 4 III 3 4 I 3 1 4 4 (VII)

pp

80

Cantando

1 1 3 2 3 4 1 3 4 4

p *pp* *p*

82

VI 3 4 3 4 3 4 3 4 3 4

mp *plp.*

a tempo *chiaro / clear*

84

V 4 3 4 3 4 3 4 3 4 3 4

plp. *plp.* *plp.* *ungh.* *molto*

86

VIII 4 3 4 3 4 3 4 3 4 3 4

quasi f *port.*

allargando poco a poco

88

VI 3 4 3 4 3 4 3 4 3 4

mp *plp.* *rall. molto* *rit. poco* *sfz*

91 *a tempo* *rit. poco* *delicato vib. molto* *a tempo* *còmodo*

mf

VIII

93 *IV* *rit. molto* *più lento con nostalgia*

p *poco* *plp.*

III

95 *allargando sempre* *rall. molto* *più lento ancōra*

pp lontano sempre plp. *mp*

I

VI

breve

port.

V

97 *rit.* *VI* *rit. molto* *port. lento* *a piacere gliss.* *port. soave* *rit.*

p *plp.* *pp* *T.R.*

II

I

99 *rall. molto* *lunga 3 sec.* *a tempo* *rall. molto*

quasi niente *pp* *poco* *p*

12

18

20

19

distorsion lente, légère et régulière
slow, light and regular bending

à Bill Kanengiser

All the Things You Are

arr. Roland Dyens

Oscar Hammerstein II

Rigorous $\text{♩} = 73$
⑥ = Mi \flat / E \flat

⑥ = Mi \flat / E \flat

Rigorous $\text{♩} = 73$

1 *p sempre* *poco* *poco* *p* *poco* *poco*

3 *mp* (VII) (VI) (VI)

6 (V) *poco* IV

9 *p sub.* *dolce* ③

12 (II) *sfz* (II) (I) *dolce* *legato* III

15 ③ *pp* (IV) *mp* (IV) (IV) *dolce*

còmodo *rit. poco* *a tempo* *m* *còmodo* *rit. poco*
 18 III 4 VI 4 IV 4
 21 *a tempo* *còmodo* r.h. 12 12
 24 T.R. l.h. *mf* *sfz*
 27 *mp* (VII) (VI)
 30 (V) *mf* *port.*
 33 *còmodo e legato* IV 3 I I *port.*
 36 *ff* (XII) (*) *mp sub.* IV *p sub.* T.R.

Musical score for guitar, measures 18 to 36. The score includes various dynamics (p, mp, mf, sfz, ff, p sub.), articulations (accents, slurs), and performance instructions (còmodo, rit. poco, a tempo, còmodo e legato, molto, port.). Fingerings are indicated by numbers 1-4 and 0. Chord diagrams are shown above the staff. The key signature has two flats (B-flat and E-flat).

Gently swinging $\text{♩} = 67$ *più comodo*

39 *pp* *cf. lexique* *mp* *VI* *a m i p*

41 *mf* *mp* *a m i p* *gliss. rapido* *V* *3* *3* *i*

43 *p* *eco* *mf* *II* *3* *3* *3* *(IV)*

45 *pp* *gliss. lento* *l.v.* *3* *3* *3*

47 *pp sub.* *mp* *sfz* *III* *II* *3* *3* *3*

49 *mf* *mp sub.* *sfz* *VI* *i m p i m p i* *3* *(VII)* *(IV)*

63 *p* pont. *poco* *pp* *plp.* *plp.*

65 *plp.* *f sub.* *pp sub.* *mp* *pp* *a*

67 *pp sub.* *a* *m* *i* *m* *i* *a* *IX* *p sub.*

69 *a* *VIII* *cresc. poco a poco* *molto*

71 *rasg.* *f* *pp sub.* *plp.* *mf* *p sub.* *mf*

73 *p sub.* *deciso* *p* *mf* *Ala "barocca"* *IV* *mp/mf* *p*

76 *a* $\frac{4}{4}$ VI

p i m a

p i p

78 V

a m

p i p p i p

p sub.

80 $\frac{4}{4}$ ①

mf *mp*

(IV) *p m i m*

82 *còmodo*

mf *mp pp*

IV *m i i m i m*

84 *a* $\frac{4}{4}$ I

mp p i

(II) *a m i a m i a m i*

cédez

86 *poco lirico* *a tempo*

plp. dolcissimo *mp cresc. poco a poco*

V

88 *mf* *p* *rigolare e ben articolato* *p sub.* *molto*

90 *mf* *pp confidenziale* *p plp.*

92 *poco* *plp.*

94 *quasi niente* *mp* *secco* *a* *m* *i* *(III)*

96 *sfz* *pp*

98 *mp* *plp.* *pp* *p* *pp*

Detailed description of the musical score: The score consists of nine staves of music, numbered 88 to 98. The key signature has one sharp (F#), and the time signature is 3/4. Measure 88 starts with a triplet of eighth notes (F#, A, C) marked *mf*, followed by a half note G and a quarter note F#. A dynamic shift to *p* occurs at measure 89. Measure 90 features a triplet of eighth notes (F#, A, C) marked *mf*, followed by a half note G and a quarter note F#. A dynamic shift to *pp confidenziale* occurs at measure 91. Measure 92 starts with a half note G and a quarter note F#, marked *poco*. Measure 93 features a half note G and a quarter note F#, marked *plp.*. Measure 94 starts with a half note G and a quarter note F#, marked *quasi niente*. Measure 95 features a half note G and a quarter note F#, marked *mp*. Measure 96 starts with a half note G and a quarter note F#, marked *sfz*. Measure 97 features a half note G and a quarter note F#, marked *pp*. Measure 98 starts with a half note G and a quarter note F#, marked *mp*, followed by a half note G and a quarter note F#, marked *plp.*, and ends with a final chord marked *pp*.

101 VI *poco* *poco*

104 IX *a m i* *gliss. lento* *sfz* *mf* (IV) *f* *gliss.* *f*

107 VI *trionfante* *a m i* *p* *ff* *pp sub.* *moltiss.* *chiaro / clear* *sempre* *p sub.*

110 *sim.* *mf* *pp sub. (eco)* *poco*

113 *mf* *sfz*

115 *secco* *pont.* *5* *sfz* *f* *(VI)*

118 *rall. moltiss.* (VI) *plp.* *p dolcissimo* *ca 3'45"*

à Véronique Madar

Over the Rainbow

arr. Roland Dyens

Harold Arlen

Recitativo, con calma ♩ = 63

⑥ = Mi♭ / E♭

pp lontano

Verse *a m* r.h. 12 *a i* *còmodo* *a m*

p tastiera (IX)

V *a m* *i* *còmodo* *a* *port.* ② 4

I ② 4 *a i* *m*

legato **VI** 3

7 *a m* ② 1 *i* *m i* *a* ③ 4

p *poco* (VII)

9 *cédez* *a tempo* *cantando* **VIII** ④ 1 4 3 *p* *mp* *còmodo* *a* ③ 4

11 *T.R.* *plp.* **VI** 3 1 4 *p* *dolce* *còmodo* (XIII) ⑤ 2 ③ 1 *port.*

13 *rit. poco* *a tempo* *poco stringendo*
p *plp.*

15 *rit.* *a tempo* *ritardando* *a tempo*
mf espressivo *mp p* *poco*
 VI l.v. i m a m i (VII) plp.

18 *ritardando* *dans la lenteur* *sempre allargando*
 VI l.v. *plp.* *mp pp*
 IX

21 *rit. molto* *con tenerezza* *port.* *VIII* *rit. poco* *vib. poco*
p *12*

24 *a tempo* *rit.* *a tempo*
 III *plp.*

27 *allargando*
 III II I *plp.*

29 *a tempo* *rit. molto* *agitato sub.* *còmodo* *r.h.*
p *ungh.* *mf* *12* *p*
 (XI) *molto* *

CSF 350

31 *mp* *rit. molto* *vib. poco* *a tempo* *còmodo* *p* *plp.*

33 *III* *II* *rit. poco* *a tempo*

35 *III* *II* *I* *rit. poco* *plp.*

37 *rit. molto* *a tempo* *p dolce* *poco*

39 *13* *còmodo* *13* *I* *rit. molto* *mp* *pp* *plp.*

42 *a tempo* *còmodo* *poco doloroso* *V* *port.* *en dehors* *mf*

44 *VIII* *allarg.* *rit. molto* *19* *port.* *pp* *mp*

47 *rit. molto* *vib.* *a tempo* *còmodo* *plp.* *molto espress.*

49 *cédez* *a tempo* *pp*

51 *còmodo* *I* *plp.*

53 *cédez* *dans la lenteur* *senza fretta* *gliss.* *poco* *mp dolce*

55 *gliss.* *port.* *gliss.* *mp* *p* *r.h.*

57 *III* *II* *gliss. lento* *plp.*

59 *III* *còmodo* *II* *p* *r.h.*

Detailed description of the musical score: The score consists of seven staves of music, numbered 47 to 59. Each staff begins with a measure number. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music is written for guitar, with a treble clef and a bass line. Various guitar techniques are indicated: triplets (3), vibrato (vib.), glissandos (gliss.), portamentos (port.), and plucking (plp.). Dynamics include piano (p), piano-piano (pp), mezzo-piano (mp), and fortissimo (f). Performance instructions include 'rit. molto' (ritardando very much), 'a tempo' (return to tempo), 'senza fretta' (without haste), 'molto espress.' (very expressive), 'còmodo' (comfortable), and 'dans la lenteur' (in the slowness). Section markers I, II, III, and IV are placed above the staff. The score ends with a measure number 24 and 'r.h.' (right hand).

[illegible]

75 *stringendo* *molto espressivo* *quasi f* (III)

76 *molto rubato* *mp dolce* *rit. poco*

78 *calmato* *T.R.* *mp* *gliss.* *gliss.* *V m 6 i p a* (II)

80 *leggero* *pp* *molto* *m i p a m i p a m i p*

81 *mp* *III* *II* *6*

82 *pp sub.* *mp* *I* *III* *m i*

83 *souplement* *veloce* *pp* (III)

84 *molto* *pp sub.* *molto* gliss. 5 VI

85 *plp.* *p sub.* *f sub.*

86 *allargando* *rit. molto poco metal.* *pesante* *port.* *lentissimo* *plp.*

87 *Come prima* *T.R.* *VIII* *rit. molto* *vib. poco* *mp calmato*

89 *a tempo* *a piacere* *port.* *port. lento* *III* *l.v. cédez* *scurò (metal.)* *pp* *(I)*

91 *a tempo* *I* *III* *3 legato* *II* *plp.*

93 *I* *cédez* *subito inquieto* *còmodo* *breve* *ungh.* *mf*

106 *molto legato*

107 *molto*

108 *allargando*

plp.
p sub.

stringendo ed appassionato

107 *f* *a* *m* *V* *còmodo* *VIII* *mp* *VIII*

109 *pp* *mp* *quasi niente* *stringendo* *port.* *rit.* *p* *plp.* *còmodo*

111 *rit. molto* *arp. lento* *a tempo* *mp* *poco* *poco* *còmodo* *IV*

113 *rit. moltiss.* *più lento* *soaviss.* *p* *poco*

115 *cf. ossia* *allargando ancora* *plp.* *morendo* *r.h. 15*

117 *a tempo* *r.h.* *còmodo* *13* *rallentando poco a poco* *I* *vib. poco* *lunga* *tamb.* *pp sereno* *ca 8'15"*

Ossia *III* *II*

arr. Roland Dyens

Billy Strayhorn

⑤ = Sol / G perc. soundboard

⑥ = Ré / D

(senza arp.)

©1941 (renewed 1969) DreamWorks Songs (ASCAP)

The first system of the musical score for 'The Little Shepherd' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4. The bass line consists of a series of eighth notes, starting with a plucked piano (plp.) marking. The system includes various musical notations such as slurs, ties, and fingerings (e.g., 3, 4, 2, 1, 0). A dynamic marking of *pp* (pianissimo) is present. The system ends with a repeat sign.

32 *a* *mp* *X* ③ ④

35 *i* *a* *pp* *p* *secco* *ungh.*

38 *fluido* *a* *poco a poco poi molto* *mf*

41 *(senza arp.)* *V* *IV* *port.* *mf*

44 *pp sub.* *ungh.* *molto*

47 *mf* *(VI)*

49 *V* *p sub.* *molto* *sfz* *p* *gliss. lento* *p* *gliss.* *p* *(*)*

52 *r.h.* *p* *pp* *p* *i m a m* *a m i*

55 *V* *pp* *IX* *i m* *i m* *i m a* *f sub.* *pp* *(XI)*

58 *p sub.* *f sub.* *mp* *(VII)* *IV*

61 *pp sub.* *molto* *mf*

64 *V* *sfz* *p* *p* *(*)*

[illegible][illegible]

83 *a m i* *a m* *p* *mf* (XII) *+++*

VII *mp* *sfz* *sfz* *sfz* *f* dedillo (m)

L'istesso tempo sempre ♩ = 80
cf. lexique 1

89 *V* *p* *m* *m* *p* *m* *m* *p* *m* *+++*

91 *V* *Alla Django* *cf. lexique 3* *p* *m* *p* *m* *p* *m* *p* *m* *p* *m* *sfz* *molto*

93 *(V)* *Alla Al Green* *secco* *pp sub.* *ff sub.* *pp sub.* *ff sub.* *Alla Reinhardt* *dedillo* (VIII)

96 *(VI)* *V* *p* *p* *p* *m* *sfz* *f* (X)

IV ————— r.h. —————
umoristico

114 *poco più f* port. 19 ① ②

117 r.h. 12 V X

120 ⑤ port. ungh. (XII) mf plp. (V)

123 ungh. *pp* +++

126 *più f* II V IV V *am i*

faire claquer **Trionfante**
let the string slap back
l.v. II

129 plp. ungh. *f* *sfz* 12

I Love Paris

arr. Roland Dyens

Cole Porter

Liberamente $\text{♩} = \text{max. 40}$

Verse

⑥ = Ré / D

cf. lexique 1

mp *sempre dolce*

port. *cédez* *a tempo* *rit. poco a poco* *gliss.*

rit. poco *a tempo* *allargando poco a poco*

plp. *soave* *dolcissimo* *ppp*

Poco più mosso $\text{♩} = 43$

p *(sempre)* *sfz sub.*

poco *p* *pp*

mp *il più legato possibile*

15 *mp* *pp* sub.

19

(V)

secco

[illegible]

Ossia

29 *I* *IV* *sim.* *plp.* *poco sfz* *p*

31 *I* *m i* *a m i* *m i* *mp*

33 *I* *m i* *mp*

35 *pp sub.* *mp* *III*

37 *poco* *I*

39 *I* *cf. ossia 2* *T.R.* *mp* *l.v. sempre* *secco*

41 *a* *V* *m i p m*

Ossia 1 *plp.* Ossia 2

43 *III* *a p i m a*

p *mf*

45 *III* *V*

mp *plp.* *ungh.*

(cf. ossia mes. 29)

47 *I* *V* *I* *IV*

p plp. *poco sfz*

1er Tango à Paris (più comodo)

49 *mp*

mp *m i*

51 *mf* *p* *poco a poco* *sfz*

mf *p* *poco a poco* *sfz*

53 *agile* *②*

agile *②*

54

55

56

Tranquillo, con "groove"

Back to the U.S.

57

plp. sempre *pp* *mp*

59

plp. *mf*

60

mf

61

pp sub. plp.

62

poco metal. molto metal. *mf*

65 2e Tango à Paris

[illegible][illegible]

69 *12* *i m i p*

(V) *sfz* *sfz*

70 *pp sub.* *sfz*

71 *deciso* *m* *a* *scorrevole*

i m i *i* *p* *f sub.* *p* *pp* *molto*

p m i p a m i p a m i m

72 *p* *f* *pp sub.* *f sub.* *mp*

Back again to the U.S.

73 *pp* *plp. sempre* *mp dolce* *gliss.*

74 *gliss.* *3 unch*

75 *pesante* II I II T.R. 3 4 4 V III
 ungh. *molto* plp. *dolce sub.* ungh.

76 *l.v.* i p m i a
 a m i 2 4 0 1 6 10

77 VII X VII gliss. plp.
 pp sfz

78 ungh. metal. p
 3

79 III ben articolato
 sfz (II) 6

80 V mf p mf p sim. sfz 6 6
 mf

82 *V* *rit. sub. poco metal.* *breve* *deciso* *mf* *3 gliss.* *6* *(V)*

Come prima

83 *I* *pp sub.* *p* *sfz*

85 *poco* *sim.* *p*

87 *a* *m* *i* *a* *m* *i* *a* *p* *come un ricordo*

89 *I* *pp*

91 *III* *p* *poco* *i* *m*

93 *I* *I* *mp* *(V)* *secco*

95 *con spirito* VIII

mp *mf*

96

pp *leggero*

97

p *sfz*

98

p *cf. lexique 2*

99

p dolce *mf*

101

mf

102 *V* *pont.* *7* *p i m a* *f* *T.R.* *p* *6* *sffz*

103 *cf. ossia* *(VI)* *T.R.* *0*

104 *mp* *plp.* *ff* *V* *T.R.* *Lento* *Back to Paris* *pp lontano* *p* *sffz* *molto*

105 *rall. poco a poco* *còmodo* *pizz.* *plp.* *19* *6* *p* *r.h.* *ppp* *r.h.* *V* *24* *0*

ca 5'30"

103 *Ossia* *T.R.* *0*

à Yvonne, ma grand-mère

A Night in Tunisia

arr. Roland Dyens

John "Dizzy" Gillespie

Tempo moderato $\text{♩} = 69$ ⑥ = Ré / D
cf. lexique 1

⑥ = Ré / D
 cf. lexique 1

1 *pp* *lontano* *poco*

4 *p* *poco*

7 *sim.* *poco* *a* *poco* *mp*

10 *sfz*

12 *mf*

14 *p* *cf. lexique 2* *sub.*

90

17

sfz *sfz* *perdendosi*

22 cf. lexique 3

poco

T.R. *p*

pp *sempre*

25

28

(cf. lexique 3)

T.R. *sempre* *a* *mp*

31

*vib. poco**vib. poco*

34

vib. poco

cf. lexique 4a

T.R. *sfz*

37 cf. lexique 4b

T.R. —

mf (l.h.)

mf (T.R.)

mp

vib. poco

④ ⑥

a m i 3 3

40

vib. poco

⑤ ⑤

43

vib. poco

T.R. (cf. lexique 4a)

pp plp. sempre

mf sub.

a

sfz

Swinging

46

VI

IV

plp.

p

⑥ *i*

48

III

II

III

plp.

pp sub.

a

50

IX

cf. ossia

② IV

⑥

51

Ossia

52 **III**

m i p *m i*

ungh.

54 **I**

p p *p plp.* *mp dolce* *a* *mp* *w* *pp* *slap dolce* *mp*

57 **③**

pp *slap dolce* *mp* *sfz*

60 **VII**

T.R. *metal.* *mf* *cf. lexique 5a*

63 **VI**

cf. lexique 5b *IV*

66 **dolce sub.**

dolce sub. *plp.*

69 *sfz* *più f* *sfz* (gliss.)

72 *m i a* *sfz* *ff secco* *mp* *ami (l.h.)* *m* *T.R. sempre*

75 *m i m* *III* *(ami)* *6* *6* *3* *3* *f secco* *pp* *(T.R. sempre)* *plp.* *p* *gliss. lento*

78 *II* *veloce* *molto articolato* *mp dolce* *l.v. sempre* *ungh.* *i*

80 *cf. ossia* *ungh.* *i*

82 *port. 4* *a* *i* *a* *m* *a* *i* *m* *a* *i* *m*

84 *VII* *molto* *sfz* *gliss. lento*

80 *Ossia*

GSP-250

86 **II**
mp dolce

88 *cf. ossia mes. 80-81*

90 *port. 4*
sfz

92 **VII** *l.v.* *roulement / roll.* *p a*
molto *f* *pp* *mp dolce* *sfz*

95 *mf* *mp* *III* *m i a* *p* *3* *3* *3*

97 *pp sub.* *sfz sub.* *pp sub.* *p i m a* *3* *3* *3*

99 **II** *mf* *sfz* *mp* *p i m a* *3* *3* *3* *secco*

101 *con spirito*

poco metal.

mf

II

103

sfz

a

105

secco

port. 4

molto

107

sfz poco metal.

molto

VII

109

ff violento (l.h.)

gliss. lento

mp T.R.

ff secco

(a m i)

m i l.h.

111

f

p

mp T.R.

sfz

slap

125

pp roulement / roll
p a sempre

sfz *ff* *mp* (non slap.)
roll. = *mp*/*mf* sempre

slap (i)

128

slap (i) *mf* *mano sinistra sola*

sfz slap (i)

131

f *deciso*

mp *f* T.R. *pp* plp. *p* plp.

134

a *w*

quasi niente

I *p* *p* *plp.* *pp* lontano

I *p* *p* *slap* *p* *dolcissimo*

137

p *p* *slap* *dolcissimo*

deciso *f* sub.

140

mf *m* (l.h.)

T.R. *p* *p* *slap* *più f*

143

w
slap
sfz

146

w
slap
f
T.R.

149

r.h. 12
plp. sempre
quasi f
pp

152

III
III
a
3

155

X
cf. ossia mes. 51
III
molto
secco
ungh. sempre

Con rabbia

158

ff l.v.

p

m

a

cf. lexique 7a

i *m* *i* *m* *i*

salvaggio (metal.)

sfz

160

p

m

a

cf. lexique 7b

i *m* *i* *m* *i*

sfz

p 4 gliss. secco

162

p

m

a

T.R.

i *m* *i* *m* *i*

sfz

164

mf

p

②

③

④

⑤

I

3

3

(V)

166

cf. lexique 8a

I

a

p

pp

allarg.

libero

cf. lexique 8b

lunga

dolcissimo

perdendosi

ca 4'45"

tapping

rapido

lento

Polkadots and Moonbeams

arr. Roland Dyens

Jimmy Van Heusen

Vibraphone (ou marimba)

liberamente

⑥ = Ré / D

Guitare

p dolce

plp.

o = ca 50
avec une infinie nostalgie

pp

poco

rit.

III

II (a)

p

cf. lexique 1

III

m

port. lento

ungh.

plp. quasi sempre

mp

p

III

ungh.

un peu en dehors

9

3

V IV III

plp. ungh.

11

allarg. poco a poco *rit. molto* *a tempo*

l.v. *p*

V IV III II

plp. *p* ungh.

13

poco pesante

l.v. *poco pesante*

III *còmodo*

p *plp.* *ungh.* *port.*

15

mf

mf *p*

III *plp. dolcissimo*

r.h. 13

17 *affettuoso*

(r.h.) 24 12 0

V IV

mp *p*

19 *allarg. poco* *còmodo* *luminoso a tempo*

mp *p*

ungh. *sfz*

l.v.

21

mp *pp* *sub.*

r.h. 12 0

II

plp. *pp*

23

mp *poco sfz*

I

ungh. *molto*

27

allargando molto *a tempo*

VIII

ungh. *mf*

I

plp.

ungh.

plp.

pp dolcissimo

29

molto pesante

III

II

I

plp.
mp

p sub.

ungh.

33 *cédez*

mp

poco

35 *p* *sfz*

Chorus ($\text{♩} = 54$ $\text{♪} = \text{♪}$)

suono sempre velato (senza pedale)
p sempre, senza fretta

p *p/mp* *sfz* (VI)

37 *p sub.* *poco* *mp* *mf*

38 *mp* *poco* *mf*

39

VI 3

p sub. *mf*

40 *l.v. (pedale)*

poco sempre mp

V X

V

⊗

41 *senza pedale*

p

6

V 3

IV 6

VI

6 IV

+++

42

legato

III

3

III

6

II

43 *l.v.*

poco

V 3 III 6 6

plp. ungh.

44 *senza pedale*

p dolce

mp dolce

sfz

45

poco

III T.R. III 6 6

secco

pp sub.

poco a poco

46 *l.v.* *agitato*

poco mf

V X 6 V X 6 6

mf *f*

47 senza pedale

cf. ossia

mf

48

p *mp* *mf*

49 *l.v.*

poco *sfz* *f* *sfz*

50 senza pedale

sim.

Ossia

51 *l.v. fluido*

p *poco* *f*

mf

52 *l.v. sempre*

pp sub. 6 *mp* 6 *p* 6

pp 6 *mp* 6 *p* 6

53

mp 6

gliss. 6

mp 6

54

mp 6 *sfz* 6 *mf* 6

gliss. 6 *IX* 6 *II* 6

mp *sfz sub.* *mf* ⑤

55

6 6 6 6

6 6 6 6

gliss. *f*

VII

56

pp sub. 6 6 6 6

poco a poco

pp sub. *f sub.* *sfz* *pp sub.*

57

mf 6 6 6 6

mf 6 6 6 6

5:4

58

veloce ma ben articolato

p *p* *i* *m*

V

IV

gliss.

59 *pesante* *molto* *senza rall.* *mf*

III *agile gliss.* *p* *m* *a* *mp*

II *mf* *a m i p i m a m i*

60 *calmato senza pedale* *p sub.* *molto espress.* *mf* *còmodo*

VIII *sempre p* *mp* *(IV)*

62 *allarg. poco* *mp dolce* *pesante* *còmodo*

III *mp* *pesante* *còmodo*

63 *f* *gliss.* *p* *mf* *sforz.*

VIII *gliss.* *p* *mf* *sforz.*

(r.h.) *12* *6* *3*

64 *scuro*

sempre p

III

p dolce

mp

ungh.

poco

65

mf

6 V

IV

66

(allarg. poco)

calmato subito

l.v.

pp sub.

poco pesante (còmodo)

senza arpeggiare mai

plp. pp sub.

a

i

p

m

0

68

poco

poco a poco

ungh.

mp

mf

VIII

X

poco a poco

70 *allargando poco a poco poi molto*

mf *sfz* *sfz* *pesante trem.* *rall. moltiss.*

IX II

f *sfz*

78 *rit. poco a poco*

mf *p*

III V III

p ungh. (VIII) *mf* plp. *mp*

80 *a tempo* *molto pesante*

p *mf* *molto*

II

pp *sub. quasi f* *sfz*

82 *l.v. sempre* *rit. molto* *a tempo* *secco*

f *sfz*

II III II

p sub. *molto* *f il più legato possibile* *sfz* *p sub.* *plp.*

84 *misterioso*

pp sub. *mp*

molto legato *còmodo* *secco* *dolce*

soavissimo *ungh.* *pp* *poco a poco* *mp*

III V IV

86 *allargando poco*

mp 3 *sfz* 3

III *p* *mp* *ungh.* 3 *plp.* *mf* *plp.*

88 *rall. molto* *Quasi cadenza* *molto flessibile*

mp 3 *l.v. (pedale sempre)* *pp lontano* *poco* *poco*

mp *dolcissimo* *soavissimo*

91 *poco accel.* *còmodo* *rit. molto* *a tempo subito* *rit. poco a poco*

3 3 3 *p* *perdendosi*

94 *Più lento* *rall. poco a poco* *cf. lexique 2 lunga* *arco*

quasi niente *p* *poco* *p* *dolcissimo* *ca 7'45"*

20 *plp.* *p*